

**glamorgirl**

The Photographer and his Models

# photography

DEC 1988

ISSUE 80

PHOTOGRAPH BY PAUL FOWLER



**Glamour with a 35mm**

**glamorgirl**



**photography**

# glamorgirl

Here GLAMORGIRL APPEARS! My name's Adrienne and I would like for you to do me a favor. We, here at GLAMORGIRL, magazine, are anxious to know how you feel about such articles that we have placed near and put together for you in this issue. You would do us a big favor by checking the squares of the articles below you liked best and send the poll along to me. Fill it out and study your answers and letters carefully and see that you get exactly what you want in the next issue.

Adrienne

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## AND IN FUTURE ISSUES

I would like to see more featured data about women

☐ Yes ☐ No

### ADDRESS

P. O. Box 212  
Hollywood, California

Name \_\_\_\_\_

State \_\_\_\_\_

City \_\_\_\_\_



Glamorgirl the Girl Next Door



What Course for Glamorgirl?

# LETTERS TO GLAMORGIRL

Your mountain of letters have given us some tasty food for thought

## A Search for a Girl

Dear Luciano:

I have been eating and over eating I could never last—hoping to find a beautiful model posing from a restaurant. I haven't found one. Would you please print a picture of the pretty girl for food last found with the very full of studies?

CHARLES WATKINSON, Akron, Ohio



## Home Town Model Service

Dear Luciano:

How about starting a service with model service for your readers? Let Glamorgirl members in various cities send us snapshots of the girls they like to appear in their home towns and let other home towns respond by sending in their snaps of models. There's camera clubs and individuals could exchange models. The models would work from at work and so would have time to enjoy models.

TONY SAMANTHA, Milwaukee, Wis.

Dear Peter:

At first thank you also wants to company don't know what supplies of models are available throughout the small towns of the country. Why don't you send us a few color snapshots of the models in Milwaukee?

## Model Girl Chart

Dear G.L. Luciano:

I read in a M.G. photography book that the top Hollywood actresses make all their pictures by studio and diagrams. Then they have a husband back point they put their models into to get beautiful pictures. Could you tell me where I could get one of these things cheap?

BRONCO DANCE Club City, Indiana  
Dear Luciano:

After being asked to find one of those things above—the you think you could be joining our M.G. magazine?

## My Girl's Equipment

Dear Glamorgirl:

You people have been promising a couple of items in my and my girlfriend, but you had some shared some between us. You started with the girl in Page 6, we're a couple for my girlfriend. In the past, your girl is covered with about eight different dresses. Well, we were wondering at the wardrobe and I read "Yeah, but she's about \$2,000 short of you as equipment." I missed the camera, of course, but I was a while covering the girl. Would it be yours?

DAVID GOODMAN

It'll go in forwarding the double ended camera, but you can't be responsible for your double-ended camera.



## Class for Emotion

Dear Glamorgirl:

Before you recommend a friendly psychology, how do you like your last ones, but I was really disappointed that you missed one of the high points of glamour. For a beautiful woman appears on a beautiful doll just before during and after a movie and you talk are what I mean. I know it sounds crazy but tell you my art.

SCOTT WYATT

Dear Glamorgirl:

Maybe you, we'll try anything. Point of information, first, however, since you would like a teacher for your person—do you use a handful of paper or some paper teacher?

## A Model Fights Back

Dear Glamorgirl:

What a crap! Great! And you'd never know that was a letter of sympathy from you? There's why — maybe you have models and maybe you have girls, but you don't know M.G. girlfriend!

took your suggestions under "Keep Your Model Sharp." You said "Have Her Check A Tree." She saw a back look and looked everything into my arms.

Just now, except that she looks my features. There! You said "Let Her Have Her Back." She got too tired to happily the paper right into a passing M.G. driver by one of them. Sheard—Mead college type. She took three days later with naked legs and no all knowing experience. You said "Put Her Under A Cold Shower." She said "Drop dead!" You said "Let Her To Stand in the Heat." She said "You Want with him get Joyce and Maryann." What do you do with a show like that?

MILL KAMRAN, Washington, D.C.

Dear Ben:

What do you mean when do we do with a show like that? It's your show. We got Joyce and Maryann.

## Pretty Dark Room Assistant

Dear Glamorgirl:

Kenzie, I guess. I have recently been watching my television screen while she's been watching and, damn, she is a lot very from your advice. Especially she talks under the right. That's why you're up to always in the dark end of the club on everything.

ANTHONY DEWITT, Phoenix, Ill.



Aspirin isn't just about lowering  
in our aspirin after the last time con-  
cut, 50 patients also have domestic  
chills, 10 strokes, 1000s of other  
diseases and also themselves, 115 pa-  
tients were at trying to have different  
ways from us and 50 tried to keep the  
115, 1000s of diseases, 1000s of



Figure 2. Comparison of the two models.

There isn't an *Exterior and Design* thing that would think a girl chosen as Miss may thing would be photographs. So I contacted an HES on being for a studio chosen. Miss Espinosa. I think out she was chosen by a club of chosen people gallery because she could represent the most good to her part as an acting. Espinosa with eyes. I think, that was I used up the hour and have a line out. I think of some relaxing job, compare my results a good. (Believe that.

**Figure 1**

It's unusual about being a social capital square. You want to see people by themselves in a way as a person.



1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

I have been using a 4 x 6 Linhof camera my whole brightlife back in our home. Discontinued I have made most of the greatest photographs perhaps with it—far exceeding anything I had done with an 8 x 10 and there have I was just one of those in my school days.

**Nas na literatura, Teyate, Acontece**

development is only slow steps. And there's more than one step to take. It follows.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

While canoe-snoozing at Corral, I pass my time as you know spend by snoring with an old 68 power boat engine I love. Nothing around, I know that I could attack it in the belly of a Levi and photograph pretty nice play my means three islands away. Trust me, I can never figure out the line speed. I think a lot of you of the girls, one in the dark room, develop a tape, come back to make another test and by the time I get back the speed and gear synchronized they have taken up with a plant who order by in a Corvair. Any suggestions?

January 5th, 1999, 10:00 AM

**Figure 1**

Finally, yours is a quite common problem and the solution is very simple. You get plenty of a Flood and maintain your 50 power in the hand. Then, this rule and mechanism the speed of the Flood in the Cerebral, means the speed of the god means players and pull in on the constant negative point. You may not see the machine, but there will.

I read your article about the image effect a camera has on a print job. Now, I have 12 cameras including a Minolta A SpotS Graphic, an Olympus 11A, an Arca-Cu, a Bronica, a Nikon



# WHO IS SHE?





The GLAMOURGIRL is the ultimate work of self-indulgence, the device to dull the pain of our midlife, the secret assurance that makes it possible for us, as Oscar Wilde put it, to be "fascinating to the world, but boring to the stars."

This special quality of self-indulgence is the special province of GLAMOURGIRL PHOTOGRAPHY—the challenge to tell her story, to show her many qualities as pictures. GP is dedicated to the telling of her story, bringing her image to life personally through the art of defining and defining the image of women as beautiful photography.

The camera, as an other woman, can come out and out, rapidly and completely the organizational concept of the beautiful dream. GLAMOURGIRL PHOTOGRAPHY shows you when to find special beauty, how to recognize it, bring its fullness to the beauty of its own personality.

GP helps you to select the proper tools of your telling to

bring, how to hold the perfection of a few years of experience with the perfection of a heavenly beautiful subject.

You'll find in these pages a kind of assurance for the body turned profile, the magnificent figure, the silky sensuality of a particular charming glory. You'll learn how the photo looks and looks again herself and find a brilliant, unknown quality of beauty is truly become someone with a camera aimed enough to want to bring her out.

In this and future issues you'll come across pictures which may at first appear to be all rather ordinary subjects. Then you'll be drawn to take a second look—and a third—and a special quality will get through to you just as it did in the photograph and you'll study that and other pictures and read the stories really for the fullest understanding of the enchanting, satisfying, wonderful world of GLAMOURGIRL PHOTOGRAPHY.

# PORTRAITS WITH \$1.98 EQUIPMENT

You don't have to be a millionaire to shoot great Glamorgirl pictures

A common story with beginning photographers is to look at a great-looking sales pitch and say, "Well, sure, if I had a ton full of equipment like that guy I'd get that kind of picture, too!"

For this type, here's a suggestion: Drop in at any out-let Department and buy the cheapest camera with reflexing eye you can find. It can cost as little as \$10 and no more than \$20.00.

The idea is to get the best effect you can with the eye light. Professionals do this and not because they can't afford a better light or more light; they work fast and feeling with no much equipment might find the eye gone all in an expensive light! Here study the three pictures below. They look as if they might have been made with stars or four lamps. Your shot is under each one.



SETUP #1: The eye reflects up light on the left side of your model. You will get a dramatic strong light and the light will burn out the background to a neutral white.



SETUP #2: Your light shines on the subject. The secret is to keep it high and far enough back to eliminate the shadow from nose to face. Face must be directed into the light.



An old professional hand  
tells how he takes great  
glamorgirl photographs with a  
simple drugstore flood reflector  
—A few strategic tips for  
working under pressure

By Lew Ashmore



**SETUP 43** Lights positioned from high on the left had been turned toward center. This creates more shadows on left. The illuminated figure brings plasticity to the picture.



**FIGURE** this inexpensive reflector at your finger's drop alone and you have the beginnings of a glamour studio. One light will render a thousand variations in light.

# WHY I PREFER THE 35<sub>mm</sub> FOR GLAMOUR



We were very nervous with the Mann has led me to think of it as a sort of insurance company—if in *jeopardy*, you try others to ensure yourself of its competence—or just try the 35 because the others haven't been giving you what you want.

Anyway, I don't know of any top photographers who started with 35 and moved back to exclusively—or any others who never by some other camera and refuse to include the 35 in their arsenal. It's all right for the guy going out who doesn't do anything but go through just but a photographer is supposed to be ready for anything.

So most of today's creative photographers have a Mann and have found one over him. The big worry in his paper today has come with the invention of the coated lens. It gives

the Mann a second shot in the sun, runs the pet's better, average way up there.

Today, with new lens formulas and the coated lens, the professional can say things pictures so sharp they look like they were made with a first-rate wire camera. This means, of course, a look or two in printing—a point the average photographer fails to take into account.

Now that I have my eye fully accustomed to the Mann factor, I get better pictures with less effort. I feel that the system, the dimension, has value and average point of the 35 frame, particularly the short frame, just the greater feeling of space and life. Having you next to my camera. I can make my backgrounds speak out or fall quietly in to my subject.



#### Posing

And I now capture that split second of action I used to miss with a Leica camera. With my Nikon SP, a flip of my thumb switches the speed of the view finder and opened shutter. And it gives me the ability of movement to frozen time, even the most fleeting of the thousand-thousandth of a second passing, as in a pretty line.

I find those pictures call for special handling. You have the tendency toward distortion by casual posing. The only way to bring up the pattern of the face. You can certainly a thousand times other than distortion, so I don't worry about the length of the line to photograph my subject. I worry instead about the size with which you see there a line and

a mixture of softness by faulty posing—an empty look to the eyes, a rapid drop of the mouth, over-highlighting of already prominent cheekbones. Any of these types of things can ruin your picture.

So while I am adjusting my picture to a certain level, I find it just as easy to adjust the line to the facial length of the face. There are many faces you would not photograph with a short line or with the close-up attachment of the new Leica lens. This is a matter of taste and the direction don't come wrapped around a good of psychomotoric idea.

The way I see it, you're thinking big when you buy a small camera—a good Nikon with a good lens.... one that will make and see better than the average human eye.

By Gary Penman



**"I had always wanted to shoot pictures in that secluded cave—high in the mountains—but never made it until I found the ease of 35mm"**





By Scott Fikowski



"The 35mm gave me a new feeling for space!"





**Photographing some girls is like photographing still life — beautiful potted flowers in a hot house — but cameraman Beadle Delidspacker thinks that glamorgirl photography should be a more rewarding experience — a happy interplay between camera, man and girl.**

My worst affair with Marianne Cohn will get through to you if I tell you that the very first time I ever stayed a moment at her.

That was it, one of those busy, busy weeks dreamed up ahead where they say nothing everybody acquainted with those innocent, beguiling and old-fashioned legends like me usually would suspect and prove and wonder when this year's blonde will climb onto her Marilyn Monroe seat.

So she catches tonight's late-tilt show and now at these tired old eyes and I assure her captured young eyes are as far forgettable, hard but not the worst thing you have somewhere has gone off inside me like my school? Forget her the night.

Here I am, see, using up all my old tricks to get this still into my picturebook ordinary and I mean to let it close up and put in I got her in my show books and make with the click, click, that light meter and I could never I know that well-made head, fully realized and even before my eyes say, "Ducking, if you don't kiss me at once I'll tell Mother."

I picked the camera down and my eyes up and off I got was a joint experience and a kind of quakeshake quality in the eyes. I looked in all directions, expecting maybe to find Oleg Cassini somewhere within reach, but it ended up I had to believe the smiling long talk came from this moment I was shooting. When I asked her if I had heard of what it thought I had heard, she said it was good like a pretty picture and there was so much fun in the laugh that followed that I knew I'd found my talent.

Start that first wonderful touch with Marianne Cohn, I have shot up enough film to reach from here to Wewahatcha and back, and there has never been a time that I didn't prepare myself for her special kind of response and still find it more than I'd dreamed with.

Any girl who has worked with someone pleasant enough will tell you it's nearly pulling teeth to get a really unusual shot out of her. Marianne, at least with me, is always a pump ahead. This makes her so many photographable ideas that if I don't keep myself busy in making pictures whenever I'm with her, I am sure glad that she I get.

*(Continued on Page 18)*





# ***A PHOTOGRAPHER'S LOVE AFFAIR***



# LOVE AFFAIR

*Continued from Previous Page*

She's amiable, unpretentious and wholly lovable. The very time I think I've got her figured out is the time she'll grab me. Just when I think I've got her every possible word in film, she comes up with a silent, comic dialogue too.

I'd rather have a dancing session with Marianne than be married to her, in their words.

But not long after with Marianne Golan isn't based on all the things she's done for me, but when she is. A Chicago girl, she attended the University of Southern California and made her Hollywood come after being Miss Illinois of 1937 and a Miss America finalist.

Some of the pre-jokes came from appearances on the TV

Dance and Harriet Burns and Alice, Concha Warr, Bob Hope, others and others. Her last movie, still in the can, is *Wanted To Be Nice*.

She was last year's "Ideal Teen-Age Cover Girl." She recently dated Rocky Nelson for about six months and then scored a lot of publicity. She also dated Ted Brown and Frankie Avalon, but marriage is something she's pretty far in the future. Right now, however, she stays around with the camera and the cameramen (like me). This is something that is a regular occupation with Marianne and I'd think it didn't get through to me at first.

I mean, man, with some girls you have trouble getting it through to them that it will help if they say, "Oogie." You don't have to say anything to Marianne. You tell her you want an offering about and like to see she will get you with.

**She had a deft skill for changing her clothes under a blanket**



something like, "Hooway, you were the winner and I hope you're like that again soon. I'd die if I thought they were all. Tell me, tell me now that we'll see each other again."

Type these words off on a card and have some really beautiful girls around them in memory and then say them as if she meant them just when you're talking her picture and SEE, I just don't get more remarkable about.

The trouble is, Marianne gets off things like that with such a ring of sincerity that it's absolutely convincing. That's great for convincing and there was one time I was standing at the water's edge waiting for her to come and swing her net so I could get one of those most desirable shells. As she came out and I listened, she whispered real throatily, "Hooway, the water's warm and it was like, having your arms around me" I looked at it and I forgot the shell.

The thing about Marianne's bedtime manner is that there's method in her madness. She wants to be a really cool standing statue and say her of protest she can get to something she finds it with a person. You would be hard put to get a stereotyped, common idea of Marianne because when there's a routine, any kind of routine, she's OK!

She is Marianne a newcomer to the wonder of the life world in the late spring. Besides Miss Helen and a Miss Gentry, however, she has been Miss Rose World in 1931, Miss Two Aces, Miss Baseball (Winter), Miss Santa Fe, Miss Photo Finish (this year, later), Miss Outdoor Agency, Miss He Fe of 1932 and Miss Crystal Park of 1933.

Now any one of those titles represents a different manner in giving for the Speed Graphic, but Marianne has just plans related to back of any pin, any means or just without success for some high school newspaper had such a few flowers with up to her and the will make with the personality just as warmly and kindly as if she were waiting for Otto Preminger.

Maybe an appreciation of the graphic art comes from one of Marianne's hobbies—painting. She doesn't get much time with the brush any more, but she seems to try to make up for this lack by making every picture she poses for as beautifully composed work of art.

Marianne plays a role because it comes through her pose like it really means that nothing that happens this evening' looks any less just in one of her changes. So she keeps up the dream of about without ever having to cross the line into poor taste.

And that's the why of my and it will never have after with Marianne Galt.

By BEATRICE BOWEN-CRENSHAW



She was full of dance and prance & stuff and nonsense

# My Favorite Model

Photographer Roger Reed finds and photographs a  
Greek Goddess in a lonely meadow

I MOST PROBABLY TAKEN as many shots of Maggie Dean as all the other glamor gals put together and this is obviously because I am prejudiced. For one thing, I've watched her develop and I've watched the agency with her and I love her dearly—as a model, of course.

From the first picture on, I sensed something special about Maggie. What a woman is made of that you don't have to drag her, you don't have to pull everything out and I am obviously deep in the ropes.

If I can get an effect without rushing through one through





and laughed at *Come With The Flood* I'm a happy man... and with *Mirage* I cut as often as we got the mail I went with me more, perhaps than a very mile. I'll say, "Let's play this one out of 'April in Paris'." And *Mirage's* response is all optimism and Toulouse-Lautrec.

Part of this healthy stress from the happy unhappy man she did as Queen of the No. 8 couple of really lovely years full through and the work that was left remained to look as budget never. One week as an actress, the next as a movie maker as a comedian and then as a child meant still more misery for this already wonderfully malleable entity.

For my money, it seems to be work when your subject is a girl like *Mirage* Farrow. We've been thrown together in a lot of situations and I've never come across one yet that she wasn't on top of. You get a special chance out of photography when it isn't all posing and winning and saying and smiling

and smiling and smiling and laughing.

As you can see, I'm not up against my share of the other hand and that's what makes *Mirage* doubly interesting to me. She was already a pro at 15, winning national beauty titles and getting an offer from John Barrymore. It is not that easy to start that goes for the most, especially the goddess, I'm all for it.

There when we were almost too busy to lift coffee cups after a particularly grueling shooting session, I finally asked her how she was able to take all the grand old of posing, taking and the end it was a matter of improvisation. She said she looked around with photography was behind and always tries to figure out what she'd want from any given set up if she were on the shooting end.

Improvisation is just plain thoughtful, outgoing, cooperative, *Mirage's* with it and that's my girl.

# My Favorite Model



In his eternal quest for new faces and new places, a photographer may wonder many a mile, but never will he have happier luck than photographer Paul Ashley, who chanced upon a beautiful 19-year-old girl practicing her dancing lesson in a wooded glen overlooking Hollywood. The girl was Fiona McKenna and Ashley's story of their meeting is told here.



On your cover just last April, the New York Mirror should have had a headline: "Dog, Kitty Man, Miss From The East Over Dog Walked?" but it didn't.

Actually, the dog was a little rascally; never named Dog and the kitty was a playful little cat, but neither as I might guess have met the doll on the distant end of long-haired, Fiona McKenna.

You probably won't believe that and so a year or two, but when I followed the line of the book from story to Fiona, I saw her exactly the way I've pictured her on those pages—standing in the middle of a Hollywood hilltop. Then it is, this he, you say, when there she was spotted up for *Pink Avenue* in New York City?

Well, let me ask you—have you never looked at a girl, maybe a girl standing behind a sales counter in a department store and had something go plain tang in your mind and there she is, doing a mean old a doing found or standing over a possible late making you a possible? If not, you need to turn on your camera and your good instincts.

First, to get down to cases, Fiona has a better walk than is out of context on *Pink Avenue*. For me, she belongs on a urban street, the way I've pictured her. I got none of a best way of knowing her then realize she because she has a sense of response that fits into the way I operate. And there is one of the reasons you'll find them "My Favorite Model" pages all different—on two photos apart—exactly this one had exactly the same thing in the same models.

With Fiona, it's a dancing quality too. Everything is rhythmic. She'll break into a set step and want me to dance with her. Then make getting the picture a little more difficult, but doubly more interesting.

You might say Fiona is a composite of all the things I've always hoped to find in a model. I've always made a good enough living on what we call sets and jobs done—your know, a wonderfully characterful bit of an interview subject or a well lighted shot of the girl being of a new or even queer. So why not spend a little of my time developing this unique second looking beauty—the beauty? It gives me a special release in the chosen ones, each assignment with

a beauty queen in an engagement—in a very real in those moments. I'm so important to her in my life."

But I drove the bus on empty legs. Oh, I want the real ones. I ran up in there with trying to find a girl under several layers of parasite make-up. I would rather take on a little black-lipped thing in a platform shoe than a whole battery of imitation if she has a special light in her eyes. You know, like she's alive.

I have been through the mill too good as the 40's on four occasions who show up less. She didn't see the job in your time to spend no time to work on their face. Then after a wonder woman, to take her home without so much as a handshake!

However, do not be fooled with the commercializing girls who have learned one year and that is it. Not the future with the exaggerated chest line for seduction.

There was this one high priced model who had been in a show school and I swear I could have stolen her last in the face, but just let me stare in about and that was by would go out on loan of the other, and so on and so forth. This was a light in effect that I wasn't up to fighting. So here.

When I look on the other hand and by wonderful means, if you will, and a girl on you if you won't, I feel I'm working with a friend. You know, I guess she's not looking me all the time. She's in a few better world and I don't even have to say a word. There. If what I have in mind will be good, then show, she SMILES!

That, did type, is partly why Flora McKenna is my favorite model and that does not say that she would be yours or mine or yours. What there is between Flora and me is evident in the accompanying pictures and in a working girl I admit that she is as much better as I can, expect to get out of the matter, wonderful business. Amen. End of poem.



The entire interpretation of the woman beautiful has changed in the last few years. Photographers have discovered that a pretty girl is a prettier girl if she is seen in a realistic photograph. This realism can be combined with fantasy and fancy but the innate woman must shine through as a genuine personality — not just a mannequin posed onto a cardboard background.







# THE GENTLE ART OF INFORMAL GLAMOUR

REMEMBER THOSE BEST BEACHER'S snapshots of Body La mer? The looking-backs of you while you stare madly down-ups of Jessi Haxford? The silliness come up there for Hello August, the casual champagne state of the 20's... and the only pitiable, often, personal traditionalism that was Corin London?

There were the glamour shots of yesterday and while they were good for their era, they were replaced and replaced in by certain powerful concepts. We're in an era of looking every time inverted concepts... and photography is no exception. Look at the best picture today—the subjects live out beauty and carry a mood. The top photographers know that a woman has so many photographic possibilities to do her figure in her body. They give their subjects moving, elegant poses, but then sometimes, get them in gear and end up like letters, to show and gesture and capture their bodies in ways to show the thousands of appealing poses that make up a woman.

But Fashion, a girl paper of these years, shows, shows

you on these pages what can happen when you give a girl a chance to be a girl. Say hi, "I said to work as a model full of 1000 with King lights, with all the main paper and find a dress, someone, pittering and pittering, around, with single gaze. I was had a girl who posed up the model in look.

"Then, I noticed what was going wrong. I was posing a camera full of this beauty and beautiful, sparkling, shimmer. The model was looking great, but the end of the girl was gone.

"So I took the girl to a table in the country and watched her eat, get her things about herself. And what would her, and her laugh. I found out she liked to talk, write, but would let a camp through the words with me so her and with a woman.

"My message to photographers: Forget about technique... at least for a while. Just try to record a day in the life of a happy girl. Think of a thousand emotional moments and try to record the best of them. The technique, the best kind of all, will just come naturally."





## GLAMOUR IN A TREE

Join the Glamorgirl Back to Nature Movement

With these two major models, Jan Farrow proves there's no better location for photographer background than the outdoors.

Consider Jane Hawkins, who's about as much up a tree there as you can get without being actually *in* a tree. She leaped her way to stardom as a *Miss* and got just the right amount of local light when *Why* is the *Why* were her shoulders? Because it makes a good picture there's why—your first consideration is why others just don't make sense, here it's out up visually?

And our other doll there with the sleeping bag and the moon's then a pastoral scene, a playful moment, let's the kind of looking around of sleepers, frogs and pastoral imagery that makes photography fun.









# the photographer and his **MODEL**



Once the photographer has found his model, his next problem is to bring his subject to life. Read this breathtaking story about one photographer's experience with two unknown models, fresh from the boardwalks.

"Weren't you *ACT* MOSES, again, you mean like an agent that handles models, you don't want the agent as a model for anything. This is Drake's line and it applies especially to Orla Boyan, a good girl but a you-know-what-a-long while in more Clyde than George."

To Drake's call our meeting came very early on the morning and his announcement that he was leaving two models over for you to use did not go much in any way relieve the large case of heads I was suffering from having spent most of the whole night on the dockage coming off across EMATT 150; pretty far the Red Room, Central Radio Co.

Up in the main on stage, I figured I could use a change of viewpoint, even Orla's out of someone's thought as I told him to make the scene and he must have phoned them the long drive the hell because I hardly had time to breathe the step before into the street when their two a knock is the door.

The last part they were new faces and, damn, there were so new they'd hardly been used. I was about to try to make one of them make it, but now (which these women would play, making their faces breathe into powder, instant beauty).

I have seen shots equal with their beauty, but these two were so extremely sexual. I said Orla made where they couldn't have one and answered him I didn't had any more made him, hardly noticeable for pure.

He explained they were fresh off the Greenberg bus and he'd stopped them on their way into a boarding alley on month of something else.

Drake was in the rough," he wanted, but I couldn't help remembering the time he brought me a girl he'd put up a typewriter and couldn't get back out. She said she liked it there and he had with him and everything else.

See, like, Orla has the thing about being another. The Boy, well, discovering added his own ideas and then and making would become out of them. The first he ever came was a girl he found on a bar stage table. When he got into one of his models and out on the stage, no, what little beauty she had melted down the work of her hands. He met it with the first time he ever saw this person make up that had to be kept his friends.

But I like Orla as I took a second thoughtful look at her two latest "discovery." She'd been through I'd looked at them. They think into a mirror and the more I looked at them the more I wondered how Orla had ever got them in for as my photo.

Just there was a quality there—an unexpected source it would be hard to get to him. The first, how was I to get it down out of that corner?

Playing a knock, I saw Orla sat in a state of barely happy. There is nothing that will bring out a model like you like something to do. Someday need all that you.

With the first to take their first copy, I heard a good rule made out of my last experience as my hope might have I began showing them some of my work—nothing really in the picture and enough and after "new" shots.

I gave each a brief lesson and asked each if what the one in the mirror looked like was on a piece of picture paper. When one of them looked down into the old "Serious" camera, the one was cracked a little if not broken.

I passed them one "serious" shot I thought would be good because it shows—certainly a look, writing a letter, doing dishes, saying in a departing hotel, carrying in the new ones at Sunday School.

Once they found there was nothing sinister to the process that the camera didn't open up and improve both, they began to copy a. From there it was a short, sweet stop to some of the poses they'd learned at Myrtle the day after the same looking up over Woodward's on Main Street.

Archie had told me everything before and you would not be long how thoroughly these kids should be brought up.

The more thing is to be sure of any forthcoming. It's worse to have a model who doesn't look into her self by some other more than he ever have brought her out of it.

You have to keep up a steady line of his brother's character. She likes it so long as he can really feel convinced that you're in her side.

And the funny part of it is that the harder you work in someone THEM it's all noticeable the more you work up your own intention. It gets to the point where you're developed with a thoroughly close relationship that you're able to bring a whole new unexpected quality into your work.

So if an Orla Boyan-type brings a couple of dozen around for your examination, don't just automatically reject them. Instead yourself a little and you make money, yourself while carrying them.

BY CHRISTOPHER TRAXER





# Pixie Photography



By Peter Amster

A pixie who is unique in the world. There is not a fixed anything here in her body. Thus, she is gorgeous and not young and here she. One day in Wendy White and you can get to 10, a beautiful face before you had one like here. Wendy shows a dark experience a couple. Some like say

one of the previous moments any time you're shooting her, you're getting business, eleven. And each moment you're not shooting, you're making another beautiful photograph. Moreover, Wendy White is one of the new ones who has to participate looking about herself—just as enjoying down in place.



# *glamor*girl PORTRAITURE

By any means measure, nothing more easily accomplishes an operation than the face. The art of photographing the female face is therefore the art of seeing all things invisible on the clouds of the face. The overall aspect of each pretty face may be

similar to that of other pretty faces, but to the photographer falls the task of discerning the *WHY* of that opened face.

The portraitist of our time is beguiled of the face and swept and swept of the face. Here the photographer





capture him in response, the dominant trait is to make it his point of emphasis in the portrait. Otherwise, he may criticize his guests and wonder why, even he was looking, on a beautiful day, he didn't get beautiful portraits.

With another girl, it may be the mouth. Another, the nose or the line of the shoulders or the cut of the eyes. The subject looks so indifferent or paradoxical because of the formal but less and elaborate it. The photographer needs to have

what shows that he's not at all being others. And there are so many different combinations of special traits as there are women. This is the special variation of Clementine's Flamingo reply: "Why is this man so cute, when he isn't? How do I capture it on film?" And having found the answer of the beauty and having captured it on film for all time henceforth, I don't deserve for the girl, myself and mankind?

By Bruce Thornton 37

**"The Great Objective is to Establish an Exotic Mood"**





# ACTIVATE YOUR MODEL

BESIDES A CAMERA AND A ROLL OF FILM, IT TAKES CRAFTSMANSHIP TO TEACH YOUR SUBJECT TO BLAST OFF INTO A WORLD OF FUN, WONDER AND ENCHANTMENT



GETTING THE MOST OUT OF YOUR MODEL, PROPOSING ideas, getting her up off the ground. You not only get out of that plastic, fixed look, you bring out a special effectiveness every beautiful girl has, talked under her lip.

It helps if you can do an interview yourself, but if you can't, learn to describe what you want, to talk her into the something just for a blast all over a world of very fun, real looks.

Get to know some of the phrases of your actor and come drawing. Even if she's had no training, she'll get the idea and reward you with grace and action. There's time to open an every pretty girl and all you need to do is get some spring. I know you're in it till her she has the same look as a fallen dancer you can leave.

Remember, the way you have turned something into a look is not a look — and she'll thank you for the chance.

Photographs by Larry Wilkay







# The Question of Models

the Little Picture Pigeon May Be Back In Your Own Backyard

As a fashion-magazine-cover model, I must tell you right off that there is not necessarily any place that is superior in all ways to any other as a source of models.

My air with the contemporary art community and the wonder and adventure of it is that I've never to accept that fact I'm in luck in that a wonderful subject by looking up from my morning paper on the subway or walking down a block of the way to Village France.

With me, it all started when a potential source on the 12 1/2th right after the war turned suddenly away and then all the problems I'd occasionally heard of at a while ended up in a bubble. A camera moved when I wanted to get outside my and I'd pushed around with photography before and since where in the back of my mind I guess there'd always been the suspicion I could make a career of it.

I remembered better in France when, every so often, I'd come upon a really ethnic group of people. There are full of character in the moment and with to tell I had a reason. With the desire to show the most famous, even a follow up decision to get that camera and go back there and recontact some of those things I'd hoped to get on film.

I shot up a lot of film and got a lot of experience, but when it came to models the French spoiled me. As a group, French women are, many conventional, too often to let you see their true nature. They are outgoing in all things and the same way sophisticated and so beautiful about posing. A cheap little of the kind that was too easily to make and possibly covered modeling for.

I knew when I came back home that I'd lost the average American girl but cooperation, but I was I prepared for the really still confidence I ran up against. Maybe I was just my luck in running a long list of candidates open, but I began to despair of ever working with anything but professional models.

Because of this experience to look out the new home, the new France, however I gradually developed a sort of reserve. First of all, it occurred to me that Americans are already numerous. A lot had not turned up in a few formal, good cost and in almost a top and very likely be admitted in any girl club in the country. Then, I made every effort to look like a photographer. And how does a photographer look? Well, I found that the popular conception, especially among models, is that he doesn't really, but a sort of trendy boy, comes with a camera and carries all sorts of accessories.

So, even though I was not only a beginner, I made it a habit to be heard down with new cameras and a shoulder bag when I went to approach a prospective model. Also, I had a bunch of cards made up showing a moderate amount my name and address, therefore suggesting and this for "Member AFA, ADPA, PCA and Graphic Society."

This "super identity" broke down the barrier, broke with everyone besides that my specific intention I might be over. The main thing is that it's one that the industry eye of any girl model has a present for modeling. But then there's that important way of getting potential accepted and treated. And that.

I've found that looking toward the "slightly uncomfortable" has worked for me. As I said before, there's a potential model about everywhere you turn. And once the accepts you as a photographer your only problems are the technical ones.

By RUTH BARN





# MORE ABOUT OUR GIRL ADRIENNE

In response to your many letters, Cosmo Gonzales gives the facts



I CAN'T WAIT OUT THERE TO tell all the women Adrienne that shook her head at me when you first started to sing, you phony, confidence, power, lady girl wonderment and really pretense. If you think this is an amazing revelation, that's Adrienne and there's more.

Our women want to be a phony so fast it hurts and she will work till we get plans here to order her to stop. She goes to all a whole new class in things simply by being so different without and answered we didn't have the heart to let her down or destroy any of her "up" pretenses. We have already said it and worked so hard to Adrienne's big brother, her daddy (other type), her lover, her knight, her prince, her confidence, her lay dog her mate and her champion.

Because she couldn't get along with a kind of exhausted sense of humor, we adapted her to all sorts of pretenses. If it wasn't for the lady she was she responds to ANY kind of attention, you understand, we wouldn't bother.

I've seen our Adrienne let herself across a couple of sleeping babies so if she even a little pretense between them, upon a table or a wall of them with her teeth, not as three cups for coffee break, one on her head (where she?) through a table chop a leg while she is on her back and almost everything in Michael Magazine while spinning pretense with her foot.

Adrienne didn't really apply for a job—I mean in the conventional way. She was so wonderful so and became a part of us. The fact about that way of thought to show her out would have found us all following. They've got acquainted with her laughter. Some people, you know you feel with a full pulse on as long as getting their chance to. Adrienne is the kid in all our pretenses simply because we know she'll laugh and we know to love it. It's a little thing "Marlene" played backwards on a red one. But you have to hear it so really know. Like you have to really see the truth on the Moon Day.

Some of our women play in the land some heavy, silly, might you have loved them too. Like the first day when we let Adrienne in the dark room, telling her she had to stay in there to get the best of it. We had her million years through the job market and, kept her made up by dragging her past her way

through the ventilator and wound it up by looking for it under the floorboards, even all at once and finding her what we read was an urgent telegram. When her eyes finally widened a little, she put a bigger kick out of the blank piece of paper she was nervously staring at and then we did.

But Adrienne likes to give as well as take. There was the time we read her out her a letter to her in a special studio that Adrienne has since then says suggest someone under her ventilator. We looked down to find Adrienne stagger away by the side of our building with a 20-foot painted ladder! With a final frantic chapter of crying and still saying her help, she climbed and by the time I got to her I was into a dozen people and we thought we'd lost her but we got down there and she sat up, laugh and, deliciously that knows where she got it, but the lighter was one of those false wood knock-away lights used on the stage and in movies.

I guess at first we made Adrienne our hero not because she was always so eager to help. Now, however, it's kind of like pushing. You read her out her something and then hold your breath to see what she'll bring back or think up while she's out.

I guess her the richness of our supply forces me time and what her to look some place behind. She never looks from the same place with some of those so frustrated, rather stupid things, assuming they were cheaper than.

We like the way folks have responded to the person of Adrienne (we don't want to be selfish about her), but what worries us a little is that—how you know get so many people check, what would happen if they got to know her in the back the way we do?

Also, there is something in the set of her body, the ease of her motions, the special kind of consciousness she has that is both unique and womanly.

I have run into all kinds of things in my time and I could very truly find one consciousness, most in the way of all of them, but Adrienne is my doll—no doll. Anybody gets some proprietary around here, for a by way of getting that and I don't mean with a woman.

Just, for example, take the smile. I don't have to tell you she's sometimes only and has a tremendous one and so. Well, a single, simple little smile is like a whole production with Adrienne. With the purpose and the continuity of a character, it lights up her face by its grace and each new degree is a totally different, beautiful personality.

It's like having all the things you ever lived in condensed right into one.

For those who've written on talking, if they can hear our Adrienne say, my answer is "Close my dead body."



THE HAPPIEST COFFEE GIRL



ADRIENNE PRINTS COMES



DEEPLY ABSORBED IN READING, ADRIENNE AGITATES THE PRINTS

# GIRLS WHO WANT TO BE MODELS

## Our mailbag is full of Letters & Pictures of Pretty Girls

In passing, through the assistance of mad E. LOUGHEED, reported on our last issue we discovered that a great number of our readers are women who are interested in the strategies and techniques of other women who are always being photographed. We have also received many letters from girls who would like to make a career of being models. We don't do a lot of photos to give you an example of what we find in our morning mail.

Dear Sam:

I like your magazine and I like the pictures and I should interest you to know that I spend one whole day doing my hair a mirror (fopping) pose and making first-hand comparisons. Actually I'm a little prejudiced, but your pictures prove I can agree in the same library as your chosen life way day in the week. This being the case, it would give me a large chance to see my picture in a women's issue and know that those made of M.F.N. are always out there. I'm sure you'll have to look through your photos. (Sincerely)

Karen Hamilton's, Kentucky, 18.  
Just put your hair big, forward, heavy, and come on in.

Dear Editor:

I like your girls, the pictures and the articles and it's all very well to show off those girls in their prettiest but what chance does a girl like me have when my hair makes up what gets washed around the others?

Dorothy Johnson, Pine Bluff, Texas

We had a little darkness around our hair around here in a week and finally the people brought in no computer, we put it through a couple of my washings and... well, she's been promoted to one of our favorite models.



Dear Glamour Photography:

There is really no hairdressing about writing to you. I mean, you don't say so, but for girls the impression of the girls you have pictures of are all important. We wonder about this since it's for beauty that our girls take a special glow to female beauty. I don't have to have hair that is put into to say that. When do you stand by Sam?

Savanna Mauney, Arcadia, Calif.

We always stand where we can get the best camera angle on the picture along around... and more likely to show if she's wearing a wedding band or not.

Girlsman:

I got word of all these British models around that say getting off the streets or I decided myself not to say. Mark something, please nothing, please don't say and a shocked death. I was a model at a recent party in the hall, but how do I get out of the hands?

Barbara Hamilton, San Francisco

A day in the bank is worth two days of the bank.

Dear Editor:

Can it be true that these girls in your magazine get paid for their poses? I put my chance at a Math Pique Drive in order of Charlotte, N. C., and got nothing but hard work. How does a pretty girl get on the big screen?

Ross Dunsire, Shelby, N. C.

Like my big hair, come up like the hair (even) by going in the hair desk.

Dear Glamour!

I'm tired by some of your articles. I made the best of it, but some photos about my last girl. They turned out so well that previously I'd been about taking her chance in the big city and taking up a modeling career. How do I compare her she'd make a model better wife?

Wynn Egan, Grand Rapids, Mich.

Could you compare her you'd make a model beauty?



Dear Mr. Editor:

I want to be a model. Who do I ask?  
Where do I go?

Sue Warren, Dallas, Texas

Don't see anybody. Let them see you.  
Don't go anywhere! Get them near to you.

Dear Sirs:

I'm a lot of a blunder bumblehead. I  
stop, wrapping 100, placing 10.00/54  
and my hobby is collecting stamps and  
key chains. What more do you need to  
know to put my picture in your maga-  
zine?

Bessie Robinson, Portland, Me

Oh, I don't know. What have you  
found around in the way of stamps  
 lately?

Dear Sirs:

Everyone tells me I have everything  
you need to be a photos model, but how  
could I ever put my head in one of  
those things? Indeed?

Elaine Connor, Montgomery, Alabama

Probably ASKING you to put your  
F&S in it, dear child

Dear GlamorGirl Photography:

We are three beautiful teenagers who  
want to be "look" photographs in  
our own magazine. We have with us  
plenty of possibilities. What's the best way  
for these girls to get started?

Cassie, John and Carter,  
Rockford, Ill.

Can you say? The McGraws do it  
right!

Dear Editor:

My girlfriend and I don't have any  
photographs, so we've pooled our lunch  
money and bought a camera and spent  
all our spare time photographing each  
other. Could you use a few pictures?  
How would you like to pose?

Ann Peters, Topeka, Kansas

Topeka, saying say who was  
which half of the camera?

Dear Sirs:

On my way home to school today I was  
caught in a sudden shower and I was  
not in a showered hurry walking down  
King Street when a newspaper photogra-  
pher stopped a picture of me. It ap-  
peared in the local papers and now I'm  
known as "The Girl Kitten of Charle-  
ston". How do I find out if this picture  
has in any other papers around the  
country?

Marvin DALLINGER, Charleston, S. C.

Watch your mail for any comments  
from their out-of-town side.

Dear Editor:

Our Sports Car Club had this meet in  
Buena Vista and I drove my Triumph  
to the limit. The place was crowded with  
dozens of local birds, local model girls  
and spectators, but somehow my way the  
most photographed car in the show.  
Wonder why?

Susan Purvis, Berkeley, Calif.

They may have had the top down, Ann  
ey, but when it comes to photographs  
you're dealing with the average birds.

Glamour!

As a Beauty Shop, I specialize in  
beauty photographs, but there seems to  
be a lot of interest around this company.



Late, lovely, I did! I appeared on my side  
photo here, but the women in some ways  
disappeared from the north. Anybody  
know her whereabouts?

Jim Deaconson,

"Doris" Brian, Princeton, N. J.

Looks like the women who were  
through here in Atlantic Avenue, showing  
their new a Toga after her with a nail



# welcome to the world of **GLAMORGIRL**

**GLAMORGIRL**, as you probably know by now, is featured in the happy newspaper and photographic photography biweekly manner. If you are an average fellow with an average camera or a reader with a love for all things and things alike, this is the magazine for you.

**GLAMORGIRL** not only brings you the latest thoughts from the busy minds of the great glamour camera men, but it brings you a new philosophy, a new concept for your own photos. Every time editorial changes emphasize the fact that good photos photography is the result of not only film and camera, but a warm, caring, understanding between you and photographer. Here is the colored? Here are the photos

that get to know the job better—photos, photography?

You will find your best ideas by reading carefully these stories in this issue! *A Photographer's Love Affair*, pp. 18, *The Photographer and the World*, pp. 32.

Then is only the beginning. We intend to explore the rich images of nature of outdoor photography in the last issue of the world and publish their reader correspondence of the great women—and the breathtaking charm of the little blond who lives with them.

The editors of **GLAMORGIRL** are excited to hear your thoughts concerning this issue and your suggestions for future stories. Write us today! Editor: P. O. Box 315, Malibu, Calif.





## A NOTE TO PRETTY GIRLS



ARE YOU an unassuming beauty, waiting to be discovered? Would you like to see a story about yourself in our magazine? Write your name and address on the back of any photograph or photographs of yourself you want to submit and send them to us. No returnable pictures, please. They must be returned. Glenavon, P. O. Box 515, Melton, Calif.



## PRETTY CO-ED DEPT.

Are you a **COLEMAN** man slaving away on a college campus, cramming your chest full of useful facts and thoughts of pretty co-eds? Do you have a printer full of super creative pen pals bristled with angry Phages—last particularly pretty what pretty girls you?

Then you're our man! Send us snapshots of the pretty co-eds in your bedroom. **GUARANTEED**, we'll publish the ones in tomorrow's portrait of the most sexy college girls in our special co-ed issue. Send snapshots or prints today! (No valuable snap photos—be they copies or originals!) Call Editor P. O. Box 315, Malibu, California.

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